



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

say, that your piano has been played several times in public, and is still in perfect tune, although it has not been tuned since it left America."

This is evidence sufficient of the durability of their instruments. The following extract from a German paper also relates to the piano which Decker Bros. sent to Neustadt, near the Rhine, Germany:

"We had occasion to hear an instrument, whose tones filled every music-lover with a very agreeable surprise. The piano (from the manufactory of Messrs. Decker Brothers) was received by Mr. George Schiffer here, and tried by our musical director, Mr. Sinzig. A fuller, richer, sweeter, and more carrying tone can never be found in a piano; in fact, this instrument, with regard to its superior workmanship as well as to its handsome yet simple and tasteful frame, is one which reflects great honor upon Messrs. Decker Brothers, who, we are told, are foremost in the ranks of the best piano-makers in New York."

EDITORIAL ITEMS.

The New York Mendelssohn Union will give the second of their series of four grand concerts on Thursday evening next, Feb. 27th, at Steinway Hall, under the direction of Mr. George F. Bristow. On this occasion, Mendelssohn's lovely 47th Psalm, "As the Hart Pants," will be performed, and from its performance we anticipate the most unqualified pleasure. We hope to see a crowded audience upon the occasion.

The "Grand Duchess," after a series of extraordinary successes, returns to us once again, and holds her first soiree at the French Theatre on Monday evening next, Feb. 24th. The Grand Duchess Tostee will appear with her talented suite and with all her ample and magnificent surroundings, and with these she will commence another round of brilliant triumphs, rejoicing the heart of the public and the treasury of her prime minister, H. L. Bateman. The run of Offenbach's sprightly and fascinating work in this country has already exceeded that of any opera since the early days of the Bohemian Girl, and it is hard to tell when its career will be run out, for it is at this moment more popular than ever.

The La Grange and Brignoli Opera Company, under the able direction of Max Strakosch, is now continuing the success inaugurated at Pike's Opera House, at the Academy of Music. The performances during the week have been admirable in every respect, and the audiences have been large and brilliant.

The next week will close the performances of this fine company for the present; but we hope to hear them soon again. We trust to see the Academy of Music crowded each night of the appearance of La Grange, Brignoli and their admirable assistants.

ADVERTISING CONSIDERED AS A FINE ART.

If we recall the times when the phylactery'd Pharisees—that is—if we venture to suggest that when Cornelius Agrippa—no, that isn't it either—we would say that, taking into consideration the ultramontane tendencies of the body of red-hatted cardinals at the Council of Trent, when—but on second thoughts and by a parity of reasoning the

converse would not hold good! No, rather let us exemplify the great public benefit derived from—really, there have been so many public benefits derived from so many different sources, that we are puzzled again, and have no other resource than to quote the memorable words of somebody, whose name we have forgotten, and say—how unfortunate! we have lent our little book of "Elegant Extracts" to the editor of "The Mid-day Stultifier"—so we are unable to endorse our assertions by the dictum of the profound philosopher we have alluded to, whereat we grieve, for the evidence he vainly endeavored to collect would have proved so utterly nugatory in amplifying our diagnosis that 'twere better he had never lived. Not that for one moment we would deny the positive, immediate and incalculable advantages to be derived from advertising copiously—especially in our own cherished Journal. Advertising has recently made great strides as a fine art. Advertisements poetical, oratorical, grandiloquent, appealing, pathetic, spicy, compact, elaborate, robust, adjectival, flowery and multifarious! flood the journals, emanating from thousands of philanthropic individuals, would be public benefactors, ever crowding round that amiable—and always yielding milch-cow, the general public, and pointing out in countless insinuating, seductive and artless styles the unequalled "opportunities" at the beck and call of that same dear public! Advertisements come upon us in the most subtle and unexpected shapes and fortuitously flutter around us in every direction. We see a greenback lying exposed and helpless on the sidewalk, we incontinently swoop upon it, and find ourselves a prey to an advertisement! We sing a sentimental tenor ballad at an evening party, and at the height of our vocal agony we agitatedly turn over the last leaf and narrowly escape warbling over a last verse "refrain" of ad't! We refrain with difficulty and blush ourselves into a remote corner of the room to recover the shock! We find the mountain tops smeared over with somebody's hideous ointment and the fertile valleys withering under repeated coats of somebody else's blacking! We go to a soporific museum and we shiver at the names of the unutterable and fearful diseases artistically and but too legibly arrayed upon the awful drop-scene! We are even peripatetic advertisements ourselves; not a man of us but carries a little directory of tradesmen's addresses stamped ignominiously on various parts of his person—al apparel we should have said, only we were out of breath. And then we receive elaborate presents of books, pamphlets, essays, &c., with every other leaf an advertisement! And this brings us point blank to a suggestion we have to offer to the advertising public: interleaving is not enough, 'tis only a half measure after all—go in boldly, Messieurs the Advertisers, combine, and have a tale or tales, a novel or novels, written, printed, published and delivered gratis to the readers and buyers of our population, something in this style:

"THROES." "A Thrilling Story," by Charles Collins and Wilkie Dickens.

"'Tis she: those gloves I could swear are Biggin's; she wears no others; 'tis she! herself!" exclaimed a young man elegantly attired in one of Chiggins's last hats, Diggin's Melton overcoats, and Figgins's Parisian boots! With one bound he flew up the steps of that "handsome brown house

with a high stoop," (Brown & Jones, Real Estate agents;)" with another he was at the first floor door! and with another he was kneeling on a small portion of Loom & Spindler's elegant carpets, equal to Brussels at her feet! She turned and gazed upon him, and then pressing one of Ebenezer Lawn & Co.'s extra rich cambric pocket handkerchiefs to her carefully chiseled nose, she exclaimed, her heart sinking within her like a "large tub of Cheeseman's pure Orange County butter:" "Thou art here again! Ah! quick! quick! apply some of Phalonini's 'Balm of mandrake,' to my throbbing temples immediately! 'tis there! there on that lovely *marqueterie* table of Smith & Robinson's." "Why, why," said he, clearing his voice with Muggins' Demulcent, (50 cents a bottle,) "why this commotion?" "Hush! hush!" she exclaimed, "behold that photograph; 'tis one of Burney & Grady's, by the bye; 'tis his! his! hiss's!" "Whose! whose! whose's?" "My father's! Do you not recognize the wig of Capillaire et Fils, (the best made,) do you not observe," she continued hysterically, "the celebrated Chinese Hair stain upon his indignant moustache?" "Ah!" cried the youth, "alas! alas! I do! I do! I see too plainly, the Hair stain, the wig, the instantaneous photograph, (all excellent articles.) I see also the malicious Mephistophelian glitter of Dent & Co.'s matchless teeth! (gums surpassing the natural article.) We are lost!" he further remarked, abstractedly taking up one of Ticknor, Appleton, Hurd, Riverside & Company's diamond library octavo, illustrated bound in calf and otherwise Dickens! "We are lost!" Consulting her watch, (one of Cluppin's celebrated articles, with a portrait of the inventor as he appeared when defying competition!) she calmly endorsed his statement, and folding her fragile form in the soft convolutions of Tallrave's sumptuous curtains, (price list sent on application,) she composedly fainted on that perfection of human furniture, Smiddle's Oriental Lounge! In vain he applied the various remedies usual on such occasions; in vain he burnt ineffective feathers, (from Swan & Co.'s,) under her delectable nose; in vain he promised to take all the proscenium boxes at Lester Niblo's to see the White Wallack! (these are the young man's incoherencies—not ours.) In vain! in vain, all his efforts, until Ha! Ha! seeing a small phial of Mrs. Gumslow's Soothing Syrup, he extracted the willing cork, (made by Toddlekin's patent machine,) poured the exhilarating fluid down her affectionate throat: and as we were quickly going to press, our heroine was slowly coming to—

N. B. The addresses of the above firms, with other particulars, will be found at the end.

We submit the above slight sketch of our advertising notion, with the full confidence that its marked superiority over previous forlorn methods, will at once be perceived.

FOREIGN ITEMS.

L'Ambassalrice, that most courtly and delicate of all operas, is announced for performance at the St. George's Opera House, London, with Madame Liebhart as the *prima donna*.

According to the holy and reverent tradition which prevails in Germany regarding art, the death of Moritz Hauptmann was

musically commemorated at Leipsic by a careful performance of some of his sterling sacred compositions.

To the musical obituary of the month must be added the name of Mr. Tully, the orchestral conductor, (of London,) who in his time did good service in the musical profession.

Herr Wagner and his Kingly friend, have still, as the Germans phrase, "this one time more" quarrelled—it is said, for the last time. They are both so musical, 'tis no wonder they should be discordant.

It is said that the French Military Bands are to be reorganized with Government subsidy. We are glad to hear it.

Meyerbeer's *Dinorah* seems to take root in Italy, having been most successfully performed at Venice.

Mendelssohn, in a letter to Klingemann at London, and written in January 1843, just after the death of his father, speaks thus of his beloved art:

"I am more and more convinced every day that music is a gift from Heaven, and they who consider it a useless or even a secondary matter are little better than fools. How grateful am I to my parents for having launched me on the ocean of harmony! When the accents of music penetrate to the depths of our hearts we are transported away from the city, from the country, from the world! It is a blessing of God! In this sad time, while I am alone, alone with my grief, with the sweet faces of my wife and children—consolers in sorrow—no longer around me, I find a consoling comfort in my work, even when purely mechanical. I have recopied the whole score and the separate parts of the 'Walpurgis Night'; I have completed the music to the 'Midsummer Night's Dream,' and each day I thank God who has given me the consoling art of music."

Paris papers inform us that the two first acts of Ambroise Thomas' "Hamlet" have been rehearsed in their entirety, all present endorsing the music with hearty "Bravis-simi."

Berlin rejoices in the "*Diamants de la Couronne*" and Gounod's Faust, with Artol for the heroines, in a new ballet of Paul Taglioni's, and in a new drop scene representing a colossal Arion on a colossal dolphin, colossally painted by Grophius.

Gounod is at Vienna preparing his "Romeo and Juliet." He will direct the first two representations of this sensuous opera himself.

A serenade was lately given to the venerable Auber, on the occasion of his 86th birthday, by the "*Garde Nationale du quartier de l'Opera*." After playing the overture to "*La Muette*," a spirited march was given, which so pleased the veteran musician that he asked the author's name, and learned to his surprise that it was his own! And this is the history of it: Everybody knows that General Mellinet, a fervent admirer of the "*belles lettres*," is also an untiring bibliomaniac. A short time since, rummaging in an old shop in the "Rue Mazarine," he had the good fortune to discover a dusty and mouldy MS., entitled "*Sonate*," and signed "Auber, 1798." The General recognized Auber's handwriting, bore off his prize, and arranged with M. Emile Jonas for the performance of the march as above set forth; and thus, after a lapse of sixty-six years, the composer and his offspring were introduced to each other as perfect strangers! Of course the resurrec-

ted march will be born again, with all the glories of new type and handsome title-page.

M. Victor Massé has just received the Spanish order of Charles the Third; but faint hopes are entertained of his recovery.

On the last Sunday in January, the Direction of the "Menus Plaisirs" swelled their treasury with 3,200 francs, paid by a delighted public to hear Offenbach's last work, "Geneviève de Brabant." The song of the "Gens d'Armes" was thrice repeated to enthusiastic acclamations. The four franc stalls sell for twelve francs at the agencies, and even at this price not enough can be obtained! Shades of the Heavy Fathers of Music, forgive this degeneracy! but after all, Offenbach is charming!

Gustave Doré recently gave a musical soiree in his immense and richly decorated studio. Sighicelli, the violoncellist; the young pianist, Lavignac; the tenor, Pagnas; the poet-singer, Gustave Nadaud, and a flautist from Brussels, Auguste Charles, formed this illustrious concert troupe, and right pleased are we to record such an interesting event. 'Tis well the sister arts of music and painting should thus move harmoniously together.

M. Ullmann still pursues his triumphant career, with Carlotta, Patti, Jules Lefort, and the harpist Godefroid; Angers was her last resting and harvest place.

Adelina Patti is enchanting Rouen and Havre, and making them pay triple prices in the most suave and condescending manner possible.

The Philadelphia *Sunday Times* makes the following comments upon a new opera about to be produced in that city, the composition of a Mr. J. Remington Fairlamb:

Mr. Fairlamb has had advantages enjoyed by few of our native musicians. A long residence in Europe, with opportunities for study, most enthusiastically improved, was an immense benefit to a talent already considerably developed during his previous life in his own land. Personal influence with many prominent musical people, gained him a hearing in Germany, and the mere hearing brought him his reward, in substantial honors from the King of Wurtemberg. Returning home with such an endorsement, his path was smoothed in some measure, and he has been encouraged to persevere in the composition of an opera, first conceived in Switzerland. Our purpose to-day, is not to speak of the music in detail, but to urge upon all who love the art, and are anxious to see it win its proper position in the United States, the duty of feeling pleasantly towards a forthcoming native opera, and extending a cordial welcome to present his work to them. "The Interrupted Marriage" merits an attentive hearing. It is no light, ballad opera, patched together with dull dialogue, and carried on with an orchestral accompaniment, as poor and meagre as in some of the English works which are performed night after night, with applause; but it is a thoughtful composition, abounding in elaborate concerted movements, and as carefully scored as the best operas on the stage. Its style is intensely passionate, and has the rich harmonies of the German school, well interwoven with the florid brilliancy of the Italian writers. To prepare the way for the reception of such a work, we consider a duty, and we hope to do our share.

HOOK'S ORGAN AT WESTMINSTER CHURCH, ELIZABETH, NEW JERSEY.

This fine organ was last exhibited by Mr. George W. Morgan, who pronounces it a magnificent instrument in every particular. Mr. Morgan's success at Elizabeth was immense, and the announcement of his name attracted an overflowing audience.

The following schedule of its contents will interest our readers:—

There are three Manuals of 58 notes compass from C₀ 8 feet to a³ and a pedal of 27 notes compass, from C₁ to d.

The Great Manual contains the following stops and pipes:

1.	16 ft.	Open Diapason.....	58 Pipes.
2.	8 "	Open Diapason.....	58 "
3.	" "	Viola da Gamba.....	58 "
4.	" "	Doppel Flöte.....	58 "
5.	4 "	Octave.....	58 "
6.	" "	Flute Harmonique.....	58 "
7.	2½ "	Twelfth.....	58 "
8.	2 "	Fifteenth.....	58 "
9.	2 "	Mixture.....	174 "
10.	1 "	Scharf.....	174 "
11.	8 "	Trumpet.....	58 "
12.	4 "	Clarion.....	58 "

The Swell Manual contains the following stops and pipes:

13.	16 ft.	Bourdon Bass, { ...	58 Pipes.
14.	" "	Bourdon Treble, {	
15.	8 "	Open Diapason.....	58 "
16.	" "	Salicional.....	58 "
17.	" "	Stop'd Diapason.....	58 "
18.	4 "	Octave.....	58 "
19.	4 "	Violin.....	58 "
20.	" "	Flauto Traverso.....	58 "
21.	2 "	Piccolo.....	58 "
22.	2 "	Mixture.....	174 "
23.	8 "	Cornopean.....	58 "
24.	" "	Oboe.....	58 "

The Solo Manual contains the following stops and pipes:

25.	8 ft.	Geigen Principal....	58 Pipes.
26.	" "	Dulciana.....	58 "
27.	" "	Melodia.....	46 "
28.	" "	Stop'd Diaps'n, Bass }	
29.	" "	Stop'd D'p'n Treble }	58 "
30.	4 "	Octave.....	58 "
31.	4 "	Flute d'Amour.....	58 "
32.	2 "	Piccolo.....	58 "
33.	8 "	Clarinet.....	58 "

The "Pedal" contains the following stops and pipes:

34.	16 ft.	Open Diapason.....	27 Pipes.
35.	" "	Violone.....	27 "
36.	" "	Bourdon.....	27 "
37.	10½ "	Quint.....	27 "
38.	8 "	Violoncello.....	27 "
39.	16 "	Trombone.....	27 "

There are also three blank sliders, one in each manual, for the addition of such stops as may be desired in future.

MECHANICAL REGISTERS.

1. Coupler, Great to Pedal.
2. " " Swell " "
3. " " Solo " "
4. Swell to Pneumatic.
5. Solo " "
6. Great " "

Nos. 4, 5, and 6 are operated by ivory knobs, placed in ebony sockets, between the Great and Swell Manuals.

The Pneumatic lever is applied to the middle row of keys, and is so arranged that it can be made to operate either or all of the three manuals at the option of the player.